

The Washington Times' "Movie-Story"  
Complete Each Week

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UNDER THE AURORA—By Jack Gartland

FRED G. LONG  
Illustrator

Thrilling Tales of Adventure, Love and  
Comedy for the Readers of The Times

Moving Bob's sledge to arrange their camp. Red Dick and Yukon Harry see the small excavation Bob has made getting his sample nuggets and over which he had drawn the sledge before their arrival.

With Bob's pick they attack the hole and disclose more nuggets. This, then, is the source of Bob's gold. It must be theirs. But how to dispose of Bob in a way that will disarm suspicion presents a problem.

A glance at the sky gives Red Dick an idea, which he discloses to Yukon Harry. Cunningly they elaborate upon it. A blizzard is coming. It shall furnish the means for eliminating Bob.

Unloading Bob's sledge, they tie him on it, then hitch their dogs to it. They head off the trail at a rapid pace for three hours. Then, while the first snowflakes are falling, they halt untie Bob and leave him.

Their plan is a simple one. In the blizzard, far from shelter, Bob must perish, no bonds or bullet wounds to tell tales. And, fighting the blizzard now fiercely raging, Bob knows that for him it is the end.—Continued to-morrow.



## PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.

## THE ONLY Department Representing THE PUBLIC

### Cartoonist Explains How the Animated Pictures Are Made

A feature of the newer motion picture that has become very popular is the animated cartoon—the drawing in pen and ink that seems to have life and action and does for motion photography what the cartoonist has been doing for ordinary portrait photography.

Few people who see these pictures realize the immense amount of work that is required to produce them. The artists themselves did not realize it when they first proposed it, and several of those who started making animated cartoons have quit because the strain was too great for them.

The pictures must be drawn so that they can be imagined twenty-five times without losing proportion or detail. And it is further necessary to draw more than five thousand separate pictures to make up a thousand foot film. Each of these pictures differs only slightly from the one preceding it. In backgrounds and general detail they must not differ at all. In most of the pictures the action of the central figure makes it almost impossible to re-photograph the original background with it so that it is necessary to draw this each time.

The matter of photographing cartoons after they are made is also something of a task. It requires about a week to photograph a thousand-foot animated cartoon—sometimes longer. The assembling of all the drawings and setting them in proper order, etc., is a task for an editor that requires constant attention and care.

Probably one of the most famous of the makers of animated pictures is J. R. Bray, who invented the "Col. Heeza Liar" pictures, and who began experiments with the motion picture camera seven years ago. He spent months studying the motions of animals in order to get the most characteristic attitudes and lifelike movement in his pictures.

Now he has an organization of artists to help him. He originates the idea and draws the outline of each picture, and his assistants fill in the drawings and keep his work individual and at the same time escapes much of the drudgery of the task.

"The public," he said, "demands

drawn illustrations which reveal the personality of the artist. The newspapers and magazines all prove that. It is easily seen that to illustrate fiction, for instance, a photograph rarely can be well used. The artist's drawing, on the other hand, can be idealized to fit the situation.

This value of the illustration was recognized in everything but motion pictures, and now there, too, it has found its place. It is well to remember that an artist can draw that which is a physical impossibility for an actor to enact before a camera. The artist's possibilities are unlimited. The opportunity for real humor may be seen when one reflects that the humorous is almost invariably the unusual.

"Very few artists have the ability to make drawings that move. An extraordinary imagination is absolutely essential as is also a perfect knowledge of the science of motion. Problems come to the artist in this work that never arise in ordinary art. I have employed some very able artists to assist me, and find that very few of them can get the knack.

"For instance, one of the hardest things in the world to handle in these animated drawings is perspective. To have a figure come from the far horizon straight toward the observer—to have it grow from a dot to the proper size, and preserve the balance—makes an almost insurmountable problem. I think I am correct in saying that not one artist in a thousand can put motion into drawings."

### Musical for Blind.

A musical for the blind will be given Monday evening at the Library of Congress. Participating in the program will be Mrs. Paul Anderson, soprano, Miss Winifred Gary, pianist, and W. Alfred Falconer, reader.

## "FORWARD-TO-LAND" TO GET NO U. S. AID

Secretary of Labor Wilson today notified Mrs. Haviland H. Lund, of New York, secretary of the National Forward-to-the-Land League, that while the department is sympathetic with the general purpose of the league, "it cannot give any official endorsement of a program nor any official promise of co-operation, except as to specific proposals separately considered."

Mrs. Lund headed a delegation which sought endorsement in a movement to draw workers from the cities to the farms.

Secretary Wilson advised Mrs. Lund that it would be impossible for the department to authorize the league to say that "definite co-operation is arranged with the department of labor." He held also that it would be impossible for the department to have printed at Government expense and in foreign languages pamphlets prepared by the league in furtherance of its plan for sending workers to the farms. He agreed, however, to put the organization on the department's mailing list so that all publications showing opportunities for farm labor will be forwarded to the league.

### Faces Shipping Strike.

CHRISTIANIA, March 19.—A shipping strike, which would tie up all Norwegian commercial shipping, threatened. The men demand more pay.

## WOMEN IN PANIC AS CRABS ESCAPE

Climb Seats When Crustaceans Wake from Winter Sleep and Begin Nipping Ankles.

NEW YORK, March 19.—On a trip to Sayville, L. I., yesterday, to look after Blue Point oyster shipments, F. A. Baylis, of the transportation department of the New York Central railroad had a great day with his friends, the oystermen.

"Take these home for the folks," said the bluff old captain of an oyster dredge.

He put into Baylis' hands a paper bag half-filled with crabs. Baylis dropped into his seat, and threw the bag underneath in the train. He dozed for a time, and, waking, noticed great excitement.

"Oh—ouch!" yelled a girl three seats forward. She leaped into the aisle, and grabbed at her ankle.

"Oh, horrors—oh, oh!" screamed two other women, climbing on seats. Baylis was at a loss to understand, but a bagman walked in from the next car.

"Crabs! Well, I swan!" ejaculated the man, and he went through the car picking them up.

The steam pipes "waked" the crabs from winter sleep.

### Answered.

"Dad, what do they call a man who eats only vegetables?"  
"A vegetarian, son."

"And one who eats people?"  
"A humanitarian. Now run along and play."—Philadelphia Public Ledger.

## ASKED TO KILL SELF, HE SHOOTS PARTNER

CLEVELAND, March 19.—George B. Kent is dead today because he tried to carry a partnership beyond the grave. Lester W. Scheu, his partner in the cigar business and life-long friend, is to be arraigned in police court this afternoon as Kent's slayer.

Scheu today told police the story of a suicide pact that Kent tried to force him into carrying out late last night at Kent's home.

In his bedroom, Kent produced two bottles of chloroform, Scheu said, and drew a revolver.

"You drink one," Kent commanded. "And if it doesn't kill you, I'll shoot you with this. Then I'll kill myself."

"I refused," said Scheu, "and then he threatened me. To deceive him I said I would take the poison, and asked for a glass to drink it out of. Then Kent laid the gun down on the bed and started for a glass. I seized the gun, pressed it against his side and fired."

Scheu and Kent had pledged eternal friendship and agreed not to marry, but Scheu married in February and Kent was jealous of his young bride.

Kent was twenty-eight; Scheu is twenty-four.

### Devotion.

She—Would you leave your home for me?  
He—I'd leave a baseball game in the ninth inning with the score a tie.—Philadelphia Public Ledger.



Phillips Smalley, who plays an important part in "Sunshine Molly" at the Strand today and tomorrow.

## TODAY'S BEST FILMS

By GARDNER MACK.

Herbert Rawlinson, Anna Little, and Frank Worthington, in "The Black Box," first installment, the Dixie, Eighth and H streets north-east.

Dot Farley, in "Even Unto Death," the Odéon, Church, near Fourteenth street.

Nance O'Neill and Theda Bara, in "The Kreutzer Sonata" (Fox Film Co.), Grandall's, Ninth and E streets.

Lois Weber and Phillips Smalley, in "Sunshine Molly" (Fox Film Co.), the Strand, Ninth and D streets.

Madeline Travers and Mabel Hamilton, in "Three Weeks," from the novel by Ethel Lynn, the Garden, 123 Ninth street.

Catherine Courtenay, in "The Avenger," the Savoy, Fourteenth, near Irving street.

Thomas Wise, in "The Gentleman from Mississippi" (World Film Corporation), the Elite, Fourteenth street, near Rhode Island avenue.

Murdock MacQuarrie and Agnes Vernon, in "The Truth About Dan Deering" (Universal), the Alhambra, 519 Seventh street.

Ethel Clayton, Joseph Kaufman, and Florence Hackett, in "A Woman Went Forth" (Lubin), the Hevere, Georgia avenue and Park road.

J. Warren Kerrigan and Vera Slason, in "The Storm" (Victor), the Maryland, 616 Ninth street.

King Baggot, in "The Millionaire Engineer" (Imp), the Lafayette, E. between Thirteenth and Fourteenth streets.

Helen Gardner, in "Snatched From a Burning Death" (Vitaphone), the Olympia, 1431 E street.

"The Woman in Black" (Klaw & Erlanger-Vitaphone), the Eldorado, Ninth street and New York avenue.

Anita Stewart and Earl Williams, in "From Headquarters" (Vitaphone), the Lender, Ninth, between E and F streets.

Note—These selections are made from programs prepared by the managers of the theaters concerned and no responsibility is assumed for arbitrary changes without notice to The Times. They are based on the personality of the players and the producing company and not personal inspection, except in special cases.—G. M.

### His Score.

"What's that piece of cord tied around your finger for?"  
"My wife put it there to remind me to put a letter."  
"And did you put it?"  
"No, she forgot to give it to me."  
—Chicago Enquirer.

## Dromedary Datenut Butter

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